



## Laurentian Retreat

August 20 - 26, 2012

Camp B'nai Brith



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**Founders**

Hy and Sandy Goldman

**Artistic Director, KlezKanada Laurentian Retreat**

Frank London

**Artistic Director, Montreal Jewish Music Festival**

Jason Rosenblatt

**Senior Artistic Advisor**

Jeff Warschauer

**Board of Directors**

Hy Goldman (Chair), Robert Abitbol, Bob Blacksberg, Tzipie Freedman, Sandy Goldman, Leo Hubermann, Adriana Kotler, Robin Mader, Sandra Mintz, Bernard Rosenblatt, Roslyn Rosenblatt, Herschel Segal, David Sela, Robert Smolkin, Eric Stein, Irwin Tauben, David Weigens, Jack Wolofsky, Theodore Bikel (honourary), Elliot Beker (Accountant)

**Coordinators**

<i>Instrumental Music</i>	Christian Dawid
<i>Vocal Music</i>	Joanne Borts
<i>Dance</i>	Steve Weintraub
<i>Visual Arts</i>	Emily Socolov
<i>Lectures and Films</i>	Evelyn Tauben
<i>Poetry Retreat</i>	Adeena Karasick and Jake Marmer
<i>KlezKinder</i>	Lisa Mayer and Sruli Dresdner
<i>Yiddish</i>	Kolya Borodulin and Michael Wex
<i>David A. Stein Memorial Film Scholarship Program</i>	Garry Beitel
<i>KlezKanada Youth Scholarship Program</i>	Aaron Blacksberg
<i>McGill/KlezKanada Academic Seminar</i>	Hankus Netsky and Eric Caplan
<i>Audio Visual</i>	Hartley Wynberg
<i>Stage Manager</i>	Anna Wood
<i>Camp Site Management</i>	Stefanie Demberg
<i>Camp Directors</i>	Yakov Galperin Joshua Pepin

For the 17th summer, we welcome you to KlezKanada's Laurentian Retreat on behalf of the board, our faculty and artistic staff. Here, from the dawn breaking the fog on Lac Luzerne to unknown hours of the night, we embrace and inhabit together the sounds, songs, dances, poetry and learning of Jewish culture. We grow from year to year, rooted in Montreal (and this year celebrating its heritage), but extending across country, continent and seas, forming a community committed to make the arts of Jewish life, most especially of *Yiddishkayt*, a living presence, shared across generations.

This year we are challenged by loss, not of "ancient ones", but of leaders in their years of maturity and vitality. We dedicate our program to the memory of Adrienne Cooper, who guided so much of our work.

We have established an Adrienne Cooper Memorial Guest Artist / Scholar position and welcome Shura Lipofsky as the first recipient. Our thanks to the Workmen's Circle for their support in launching this living memorial. We invite all to join in supporting it.

We are strengthened and refreshed with new programs – connecting to the South American experience and expression, and the Yiddish poetry flowering from the minds and pens of a new generation. For the second year, we welcome students of McGill University's Department of Jewish Studies. Together with our scholarship students and offspring (not necessarily distinct), we are together, whether young, mature or in-between.

It is our privilege, and a labor of love, to organize and present each year's program. We trust that when you leave this week, you will share with family and friends your experience and your commitment to return. As much as you can, we hope you will provide financial support. Without either, we cannot continue to exist.

We extend our deepest thanks. *A groysn sheynem dank.*

**Mazeltov**

KlezKanada extends its heartfelt congratulations to our esteemed faculty member **Yaela Hertz Berkson** on her recent award of the Queen Elizabeth II Diamond Jubilee Medal. A legendary Canadian violinist, teacher and performer, she has mentored young violinists during her many years as a devoted faculty member of the National Youth Orchestra of Canada. Her kindness and commitment has influenced a generation of young musicians.

Sometime in the near future, when KlezKanada is (*Im-yirtse-HaShem*) celebrating its 36th year, the organizers might decide to focus a light on the glorious story of Jewish life in Montreal. And when these historians of the future write about the flourishing of Québécois Jewish and particularly Yiddish culture, they might pay special attention to 2012 – a year when numerous books documenting Montreal’s Jewish history were published and the authors came to KlezKanada to discuss their work; a year inaugurating the first Jewish poetry retreat in North America; a year when people from Latin America and around the world converged in the Laurentians to create and discuss Yiddish ideas, art, music, poetry, theater, literary and historical discourse, new and old, and in multiple languages. This is where we are now, and it is cause for joyous celebration. A cornucopia of riches, an *emesdiker yidisher karnaval*.

We welcome back one of the earliest Artistic Directors of KlezKanada, Michael ‘Meysheke’ Alpert, an artist and scholar whose vision of an inclusive Yiddish world encompasses all directions: East & West, North & South, in & out, past, present & future. In many ways, his work and career in Yiddishkayt – discovering the old and making it new - embodies our communal goals.

Our unique scholarship program continues after 14 years, and has attracted hundreds of young artists from around the world, and served as a launching pad for a new generation of artists, many of whom are teaching and performing at our festivals. We continue our breakthrough McGill program which has broadened our reach into the academic world and allows college students to earn course credit while attending KlezKanada’s Laurentian Retreat.

It is a great pleasure to introduce KlezKanada’s Poetry Retreat (*Three Millennia of Poetic Subversion*) led by Adeena Karasick and Jake Marmar. We welcome Russia’s OPA and Argentinian musicians Jacinta, Moguilevsky & Lerner, and the head of the YIVO Institute in Buenos Aires, Abraham Lichtenbaum.

As we look at the flourishing of Yiddish culture in Latin America and particularly in Buenos Aires, the generous spirit of our beloved Pasqual ‘Pesach’ Fiszman hovers over us; impish, provocative, loving, and surely smiling as we celebrate the land and culture that he loved. Further, it is with incredible joy (at having been blessed by their presence in our lives) and sadness (in the hollowness that their absence leaves) that we pay homage to Adrienne Cooper and Tamara Brooks, whose light illuminated our community. Their names and memories are an enduring inspiration and blessing.

Frank London



5772 has changed KlezKanada forever. On the twenty-ninth of Kislev, the fifth day of Chanukah, Adrienne Cooper passed away at St. Luke’s-Roosevelt Hospital in New York City. Less than five months later, on the nineteenth of May, Tamara Brooks died suddenly. Corporations might not be people, but a Yiddish culture camp can still be filled with pain.

No one had ever imagined KlezKanada without Adrienne. She was here at the beginning; her vision of Yiddish culture, buttressed by organizational skills honed at YIVO, the Museum of Chinese in America and the Workmen’s Circle, played a crucial part in helping to turn Hy Goldman and Sarah Rosenfeld’s hopeful idea into a functioning reality.

And let’s not forget her voices: the singing voice that could never be forgotten by anyone lucky enough to hear it and the quieter, less public speaking voice that she used in the classroom. No diva with a mirror, Adrienne was willing – no, Adrienne wasn’t willing, Adrienne demanded, she insisted on doing whatever she could to fill the voices of others with the beauty and meaning that overflowed from her own. There are lots of other voices at KlezKanada and in the so-called Yiddish revival; Adrienne’s will always be the lead.

Tamara Brooks came to KlezKanada with her husband, Theodore Bikel, only six years ago and immediately established herself as irreplaceable. She was a conductor and choir director with a worldwide reputation whose path to KlezKanada was somewhat smoothed by Hankus Netsky, the unwitting *shadkhn* for her and Theo. Fiery, passionate, Tamara was as much a musical and political activist as Adrienne. Her performances with Theo and the Serendipity 4 (Tamara, Theo, Merima Klijuco and Shura Lipovsky), the workshops that she gave – far, far too few.

And lest we forget: both of these women were absolute, total fountains of fun. *Khaval al d’ovdin ve-lo mishtakchin*. Alas for those who are gone and cannot be replaced.

Michael Wex

Michael Alpert, *Vocal*  
 Pierre Ancil, *Lecturer*  
 Richie Barshay, *Percussion, Klezematics*  
 Garry Beitel, *Film*  
 Dan Blacksberg, *Trombone*  
 Nicole Borger, *Lecturer*  
 Kolya Borodulin, *Yiddish*  
 Anthony Coleman, *Keyboard*  
 Matt Darriau, *Woodwinds, Klezematics*  
 Christian Dawid, *Clarinet*  
 Josh Dolgin, *Accordion, Yiddish Song*  
 Sruli Dresdner, *KlezKinder*  
 Patrick Farrell, *Accordion*  
 Sara Ferdman Tauben, *Lecturer*  
 Benjy Fox-Rosen, *Bass*  
 Sarah Gordon, *Yiddish Song*  
 Avery Gosfield, *Yiddish Song*  
 Itzik Gottesman, *Lecturer*  
 Erik Greenberg Anjou, *Lecturer, Film*  
 Lisa Gutkin, *Violin, Klezematics*  
 Jim Guttmann, *Bass*  
 Yael Halevi-Wise, *Lecturer*  
 Yaela Hertz, *Violin*  
 Elaine Hoffman Watts, *Percussion*  
 Susan Hoffman Watts, *Trumpet*  
 Jacinta, *Vocal*  
 Ed Kagansky, *Accordion*  
 Daniel Kahn, *Yiddish Song*  
 Adena Karasick, *Poetry*  
 David Kaufman, *Photography, Film*  
 Mitia Khramtsov, *Violin*  
 Tine Kindermann, *Visual Artist*  
 Rachel Lemisch, *Trombone*  
 César Lerner, *Master Musician*  
 Marilyn Lerner, *Piano*  
 Abraham Lichtenbaum, *Lecturer*  
 Shura Lipovsky, *Yiddish Song, Adrienne Cooper Memorial Guest Artist*  
 Frank London, *Artistic Director, Trumpet, Klezematics*  
 Roderick MacLeod, *Lecturer*  
 Jake Marmer, *Poetry*  
 Lisa Mayer, *KlezKinder*

Zach Mayer, *Teenagers in Lvov*  
 Jacob Mendelson, *Cantorial*  
 Marcelo Moguelevsky, *Master musician*  
 Paul Morrissett, *Bass, Klezematics*  
 Zev Moses, *Lecturer*  
 Hankus Netsky, *McGill University/KlezKanada Academic Seminar*  
 Shoshana Olidort, *Lecturer*  
 Eugene Orenstein, *Lecturer*  
 Mary Anne Poutanen, *Lecturer*  
 Norman Ravvin, *Lecturer*  
 Chantal Ringuet, *Lecturer*  
 Jenny Romaine, *Theatre*  
 Jason Rosenblatt, *Piano*  
 Lorin Sklamberg, *Accordion, Klezematics*  
 Emily Socolov, *Visual Arts*  
 Peter Sokolow, *Piano*  
 Deborah Strauss, *Violin*  
 Evelyn Tauben, *Lecturer*  
 Jeff Warschauer, *Plucked Strings, Kabbolas-Shabbos Band*  
 Steve Weintraub, *Yiddish Dance*  
 Michael Wex, *Yiddish language, Jewish humour*  
 Michael Winograd, *Clarinet*

**Members of OPA!**

Ilya Gindin	Ksenya Sedina
Evgeny Lizin	Roman Shinder
Mitia Khramtsov	Grigory Spiridonov

**Fellows**

Avi Fox-Rosen	Ryan Purchase
Keryn Kleiman	Abigale Reisman
Heather Klein	Kinneret Sagee
Daniel Levitsky	Shayn Smulyan
Damian Nisenson	Becky Wexler
Lilly Pearlman	Robin Young

**Technical Staff**

Hartley Wynberg (*Audio-Visual Coordinator*)  
 Anna Wood (*Stage Manager*)  
 Bruno Paquin (*Sound Engineer*)

**Buenos Aires**

Looking at Yiddish in Latin America, KlezKanada focuses on Buenos Aires, Argentina, one of the largest centers of *Yiddishkayt* in the Americas. We welcome our special guests Jacinta, César Lerner, Abraham Lichtenbaum and Marcelo Moguilevsky.

Prof. Abraham Lichtenbaum is the Executive Director of the IWO (YIVO) Foundation (Institute of Jewish Research) in Buenos Aires since 1994. A lecturer and the author of texts about Jewish history and culture, he has taught Yiddish in New York, Warsaw, Buenos Aires and Vilnius, and led the first Yiddish symposium in Latin America, “Yiddish Faces of the New Millennium.” He will be speaking about the Yiddish immigrant experience in South America and will provide an overview of South American Jewry: the folklore, literature, poetry, Yiddish press, rise of YIVO, theatre, and music; the human-traffickers and underbelly of the culture. His Yiddish comes from sitting for hours around the kitchen table playing card games in Yiddish with his Ukrainian grandmother, Elisa, the long Yiddish conversations he had with his father Baruch – a graphic designer born in Warsaw, and his teenage years spent attending Yiddish plays at theaters.



A Buenos Aires native, Jacinta makes her Canadian debut at KlezKanada this summer. At 12 years old she directed a group singing Argentine Yiddish music. Atahualpa Yupanqui, the ‘people’s singer’ of the downtrodden in Latin America, introduced her to playing the guitar. Her voice and guitar reflect her unique, personal, tender approach to tango that is beholden to no one. She emigrated to Paris in 1977

and added Judeo-Spanish song to her repertoire. An author-composer-arranger-comedienne-actress, Jacinta sings a vast repertoire of Yiddish, Ladino, Argentine, and *chanson française*. As an actress she portrayed Fradde in Bernard Djaoui’s *Dybbuk*, and was one of the Kalinka Sisters in Ulrike Ottinger’s film *Joan of Arc of Mongolia*, with Delphine Seyrig. With the Yiddish chorale she leads in Paris, “Jacintas Zingers,” she communicates her passion and love of singing to others.



Born of Russian and Polish grandparents who immigrated to Argentina at the turn of the century, César Lerner and Marcelo Moguilevsky have been the main proponents of klezmer in Buenos Aires. For two decades, The Lerner-Moguilevsky Duo “Klezmer en Buenos Aires” have been combining musical elements from

Argentinian folk music, jazz, contemporary music, and tango – along with a strong sense of improvisation – with the centuries-old Jewish folk sounds of klezmer to wow audiences worldwide. They have brought audiences to their feet from Poland to Canada with breathtaking intensity. “Surrender yourself to their ecstatic joy . . . dance with it. Moguilevsky and Lerner are your hosts, satisfaction guaranteed.” Carlos Pages, *Contumancia Magazine*.

**Poetry in Performance**

In conjunction with the debut of the KlezKanada Poetry Retreat, Kolya Borodulin will present *Bagegenish mit Yidisher poezye* (Encounters with Yiddish Poetry). It offers both performance and a chance to meet the artists (AM2).

**Tuesday: Benjy Fox-Rosen “Hayse Trer Song Cycle”.** An arresting new synthesis from composer/performer Benjy Fox-Rosen based on poems of Mordechai Gebirtig, written from roughly 1915-1942, which were either never set to music, or for which the music was lost. The poems tell the stories of neglected children, gravediggers, vengeance seekers and peace makers.

**Wednesday: OCCUPY YIDDISH! – Di anarkhistn** (featuring Dan Kahn, Michael Alpert, and others). This will be a session about Dovid Edelstadt and others who wrote inspiring poems and songs about transforming the world. The Fraie Arbeter Shtime (Free Voice of Labor) said of him, “David Edelstadt, a fine idealistic nature, a spiritual petrel whose songs of revolt were beloved by every Yiddish-speaking radical.” In Argentina Jewish anarchists named their cultural circle in Buenos Aires after him.

**Thursday: Deborah Strauss – “The Kadya Project: Voices of the Yiddish Fidl”.** While the world of the klezmer violinist was traditionally male-dominated, Kadya Molodowsky’s poetry was strongly female, and grappled with women’s identities and changing roles within traditional society. Keryn Kleiman and Abigale Reisman, fellows, join Deborah Strauss on fidl.

**Friday: Abraham Sutzkever, a multi-media presentation.** Kolya Borodulin will make a multi-media presentation on the beloved poet, Abraham Sutzkever (1913 –2010), the Yiddish poet acclaimed as “the greatest poet of the Holocaust” belying Theodor Adorno’s oft-quoted aphorism, “To write poetry after Auschwitz is barbaric.”

**Cantorial Music**

The sound of the cantor, the classic Ashkenazic Cantor of what is called “the Golden Age of Cantorial Music”, is deeply mysterious and evocative, transcendent and transformational. The deepest musical expression of prayer. There exists a particular relationship between Ashkenazic cantorial and

klezmer music, an essential similarity in these unique Jewish musics and the particular ethos expressed through their nuance of modality, ornamentation and style.

In order to share this affinity with our community and to give everyone (not only singers) a chance to add this knowledge and ability to their repertoire and style, we have invited the pre-eminent teacher of *chazzanut* or *khazones* – traditional Ashkenazic cantorial music – to impart the nuts-and-bolts techniques of how to sound like one of the old school / old world cantors on voice or instrument.

Jacob Ben-Zion ‘Jackie’ Mendelson is a world-renowned cantor, the subject of the documentary film “*A Cantor’s Tale*” (which will be screened at KlezKanada this summer and introduced by its filmmaker, Erik Greenberg Anjou), faculty member of the major teaching centers of cantorial music, and a descendent of cantors including Montreal’s Nechemya ‘Chemmy’ Mendelson, Cantor of Congregation Shaar Hashamayim for 35 years.

Jackie believes that hazzanut is the “ultimate expression of Jewish prayer”; his love for it is infectious. In *A Cantor’s Tale*, Mendelson gets everyone singing cantorial music. After seeing the film, Ari Davidow wrote, “you get a sense of cantorial music as sort of the ‘slow food’ version of speaking with God, a way of channeling kavanah, intent, a way of davening not as audience, but in participation with someone able to put focus on religious intent and to bring about a belief that God listens.”

**Yiddish Montreal**

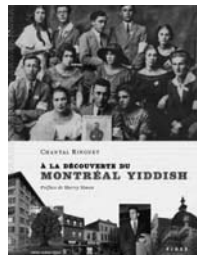


Montreal Yiddish poets, incl. Jacob Segal, Chava Rosenfarb, and Melekh Ravitch.

At the beginning of the 20th century a very lively Yiddish culture found a unique locus of expression in Montreal. Scholars today are having a heyday writing about this era and Evelyn Tauben has organized a symposium on Yiddish Montreal, which will unfold over several sessions and in a roundtable conversation. (Wednesday, PM2)

**Chantal Ringuet’s** talk and book allow us to discover Yiddish Montreal in all its wealth and complexity as it was in the 1900s and as it is today, where emotional traces of its former glory can be found. (Tuesday, PM2)

**Pierre Anctil** tells the story of Yud Yud Segal, one of Montreal’s foremost Yiddish poets and the first one in the city to attain international acclaim. (Tuesday, PM1) Together they discuss *Di poeten un lider fun montreal*, reading selections of poetry in Yiddish and sharing their own translations in both English



and French as well as reflections on this unique and fascinating body of writing. (Wednesday, PM1)

**Norman Ravvin** discusses Montreal poets Leonard Cohen and Irving Layton, addressing Jewishness as a motivating element in their writing, and as a complicating factor in their reception in this country. (Friday, PM2)

**Sara Ferdman Tauben** talks about her new book, *Traces of the Past*, featuring photographs by David Kaufman, the official KlezKanada photographer, which investigates Montreal’s early synagogues and discusses the aspirations of Montreal’s Jewish community before 1945. David’s work will also be featured through a photo exhibition, film screenings, and discussions. (Friday, AM1)

**Mary Anne Poutanen and Roderick MacLeod** discuss the 1913 Strike at Montreal’s Aberdeen School, when a teacher’s disparaging remarks about her Jewish pupils led to a student-led general strike, foreshadowing today’s Montreal protests. (Thursday, AM2)

In “Searching for Rabbi Glazer: A Walk Through Montreal of Yesterday”, **Zev Moses, Poutanen and Tauben** guide us on a virtual tour through the streets of the Jewish neighbourhoods of Montreal in the early part of the 20th century, using the activities of the intriguing Rabbi Glazer – a brash, complicated, and determined crusader of social justice – as a guide. (Thursday, PM1)

**Klezmer Carnival Dance**

Carnival is a loud, raucous, *groyser balagan* – the syncretistic celebration of life and mystery that developed over history as European pre-modern spring fertility ritual, African animistic religious practice, Christian iconography, Native Andean costumes and dances, and Latin America rhythms all came together in a hyper-sensual celebration; now re-imagined through a KlezKanadian Yiddish lens. Carnival is simultaneously critique and challenge, the overthrowing and acting out of societal mores and power structures in the guise of a grand fiesta and feast (carnival comes from *carne*, meat – our *simkhe karnatzele*, festival of Rumanian Jewish smoked meat that is the staple of Montreal’s Jewish delis).

The Carnival Dance is organized by Steve Weintraub and Jenny Romaine and Daniel Rosza Lang/Levitsky of NYC’s Aftselokhes Spectacle Committee. Join the klezmer conga line, expect the unexpected. Steve’s *dos centavos*: “carnival has historically been an opportunity for putting on the Ritz and putting on the glitz, making fun of the big shots and the powers that be. The movers and shakers are superseded by moving bodies and bone-shaking percussion.” Rule of dress: bigger, more colorful, verging on the hallucinatory; wear your finest gender-bending transformative masquerade, or let us dress you out – costumes will be provided for those who dare. (Thursday, 8:30 pm)

**Shabbes (Friday)**

Shabbes begins at KlezKanada with the **Backwards March** from the lake, honoring and celebrating the *Shekhine* – the Shabbes Bride – and her presence in our midst. Jeff Warschauer and friends lead the egalitarian *Kabbolas-Shabbos*, and there are multiple minyonim to welcome the Shabbes.

**Shtiler Ovnt:** After dinner, the quiet time of Friday night. A tradition begun by the late, beloved Peysekh Fiszman, this year becomes a mix of poetry readings and songs written to beautiful poems.

**Singing Table:** Sruli Dresdner, Jeff Warschauer, Lisa Mayer, Michael Alpert and Deborah Strauss lead this magical song session, a highlight of each year.

**Shabbes (Saturday)**

**“Fun yener zayt lid” Rokhl Korn tsu ir 30stn yortsayt** by Eugene Orenstein: This presentation in Yiddish, *“From the Other Side of the Poem”*, is given in honour of the 30th anniversary of the death of the Rokhl Korn. Montreal was home to one of the most refined modern Yiddish poets from 1948 to her death in 1982, a period of prolific creativity in her life.

**Shabbat in Jewish Literature** by Yael Halevi Wise: Together we will read and discuss poetry and short fiction from both Hebrew writers and other Jewish authors set in and around the holy day of Shabbat.

**“If my voice were louder” – Kol Isha & Shaleshides:**

*In reflection & celebration – Adrienne Cooper & Tamara Brooks z”l*

**Giving Voice to Kol Isha:** A community conversation facilitated by Evelyn Tauben and Rabbi Miriam Margles. Adrienne’s concern with the intersection of the religious and secular, sacred and political, artistic and pragmatic worlds will be expressed in our discussion. *“Kol isha”* – literally meaning the voice of a woman – is the shorthand for a body of Jewish texts and related Rabbinical interpretations that address prohibitions on hearing a woman’s voice in various contexts. This open guided conversation that discusses the laws, writings, issues around kol isha and its meaning in our world will explore the relationship between these sources, traditional practices, and the practical impact on making and performing Jewish music today. All are invited to join in the conversation, which will range from reading and studying texts to narratives drawn from personal experience.

**Shaleshides – Songs and Stories**, led by Michael Wex. Having three meals on shabbes day, Saturday before sunset, is a commandment, and the need for an ‘extra’ meal that one would not normally need to eat led to shaleshides (the third Shabbos meal or seuda shlishit, a special time fraught with mystical and kabbalistic meaning). For Adrienne, theory and practice were inextricably intertwined. In this homage, old and new traditions and spiritual practices will combine in a shaleshides dedicated to the memory and spirit of two incredible artists; with songs from Lorin Sklamberg, Michael Alpert, Josh Dolgin, Daniel Kahn, Shura Lipovsky; stories from Michael Wex, and many others.

**Melave Malka and Hakofes**

The week of KlezKanada draws towards its end and following the student concert we will process from the gym to the lakefront for a melave malke (saying goodbye to the queen), with hakofes (protective circling), lights, song; a time for wishing, remembering, being together as a kehile, a community. Music, procession, fire, water. During the week preparations will be made for this – check in with Tine Kindermann and Emily Socolov’s art or Jenny Romaine’s theater classes. Volunteers needed.



**CONCERTS** (all evening concerts are followed by dancing)

**MONDAY, AUGUST 20**

9:00 p.m. *RC Dining Room* **Adeena Karasick and Jake Marmer**  
*Amuse Bouche* and Jazz Talmud  
**OPA!** (klez-punk-ska from St. Petersburg)

**TUESDAY, AUGUST 21**

5:30 p.m. *Vocal Room* **New CD Releases**  
 Michael Winograd Band  
 Susan Watts *Hartsklap*  
 8:30 p.m. *Gym* **Buenos Aires Soiree**  
 featuring Jacinta and the Moguilevsky/Lerner Duo

**WEDNESDAY, AUGUST 22**

5:30 p.m. *Vocal Room* **Traditions in Transition**  
 Anthony Coleman  
 Shura Lipovsky (2012 Adrienne Cooper Memorial Guest Artist)  
 8:30 p.m. *Gym* **The Klezmatics**

**THURSDAY, AUGUST 23**

5:30 p.m. *Vocal Room* **Kol ish (Men's Voices)**  
 Chazzan Jacob Ben-Zion 'Jackie' Mendelson  
 Michael 'Meishke' Alpert and Lorin Sklamberg  
 8:30 p.m. *Gym* **Carnival Dance**

**FRIDAY, AUGUST 24**

9:30 p.m. *RC Dining Room* **Shtiler Ovnt**  
*Main Rec Hall* **Singing Table**

**SATURDAY, AUGUST 25**

4:00 p.m. *RC Dining Room* **If my voice were louder**  
 In reflection & celebration –  
 Adrienne Cooper & Tamara Brooks z"l  
 9:00 p.m. *Gym* **Student Recital Concert**  
 An annual extravaganza, the KlezKanada student concert is the culmination of the week. Featuring YOU!  
 11:30 p.m. *Lakefront* **Melave Malke** and **Hakofes**



Jake Marmer



Adeena Karasick



Michael Alpert



The Klezmatics



Anthony Coleman



OPA!



Shura Lipovsky



Susan Watts



Jacinta



Moguilevsky & Lerner

(all films shown in the RC Multi-Purpose Room)

**MONDAY**

**9:30 p.m. Special film screening for Tamara Brooks**  
(with Shura Lipovsky)

**TUESDAY**

**PM2 Song of the Lodz Ghetto** (David Kaufman, 2010)  
(with the director and Michael Alpert)

**8:30 p.m. A Cantor's Tale** (Erik Greenberg Anjou, 2006)

**WEDNESDAY**

**PM3 + 8:30 p.m. Eatela: A Life in Klezmer**  
(Barry Dornfeld and Debora Kodish, 2011)

**Midnight Sherlock, Jr.** (Buster Keaton) silent movie  
with live musical score composed and performed by  
Fern Lindzon

**THURSDAY**

**PM2 (with the director) The Klezmatics: On Holy Ground**  
**and 8:30 p.m.** (Erik Greenberg Anjou, 2010)

**FRIDAY**

**PM1 (with the director) A. M. Klein: the Poet As Landscape**  
(David Kaufman, 1980)

**PM2 (with the director) A Cantor's Tale** (Erik Greenberg Anjou, 2006)

We are thrilled to continue for a second year the McGill/Klezkanada Academic Seminar.

Taught by veteran KlezKanada faculty member Hankus Netsky and subtitled Eastern European Jewish Music Performance Traditions, the course is available for 3 credits to students from various Canadian universities who are registered at McGill or cross-registered through McGill's Department of Jewish Studies.

Students will be on-site at KlezKanada throughout the week participating in classes and lectures. They will also prepare final projects, which they will present in a final class meeting on Sunday, August 26. These might include performance projects in klezmer, cantorial music, Hasidic music, Yiddish folksong, Yiddish art song, or Yiddish popular/theatre, or traditional research projects. Some students may choose to work on fieldwork projects involving original research in Jewish music that focuses on family members, local Jewish musicians, or KlezKanada participants.

All weekday meetings of the McGill Academic Seminar will take place in the Media Room.

**Open Lectures:**

Tuesday	9:00 a.m.	An Overview of Eastern European Jewish Music
Tuesday	3:45 p.m.	The Klezmer Tradition
Wednesday	10:45 a.m.	The Hasidic Tradition
Wednesday	3:45 p.m.	The Music of the Cantor
Thursday	9:00 a.m.	Yiddish Folksong
Thursday	3:45 p.m.	The Music of the Yiddish Theatre
Thursday	5:30 p.m.	Interview Session with Edward Kagansky
Friday	10:45 a.m.	Eastern European Jewish Art Music Traditions
Friday	2:00 p.m.	The Revival of Traditional Jewish Culture
Friday	5:30 p.m.	Presentation of Research Projects
Sunday	9:00 a.m.	Presentation of Fieldwork and Performance Projects (in Retreat Center Dining Room)

The seminar was planned in coordination with McGill University.

Jewish studies chair Dr. Eric Caplan. KlezKanada would like to thank the Department of Jewish Studies at McGill University and their generous supporters for making this program possible.

The AM classes will be divided into 3 hour-long segments led by Adeena Karasick & Jake Marmer, on the topics listed below.

**Tuesday: What IS a “Jewish Poem”?**

This session will focus on what formal qualities or processes play a part in Jewish writing – is it about nomadicism and exile? Is it using overt Jewish thematics? Lexicon? Or is it about the way its written, its structure, form, the way it's inscribed in nomadicism, exile, perhaps. Is it the humor? The disruptions? The questions? Dialectic? This session will not so much as provide answers but open up the field of the relation of writing to culture.

**Wednesday: Poetry of the Talmud / Practice of Darshening**

This session will explore various ways that the Talmud is poetry; the intersections between Talmud discourse and poetry, focusing on both form and content and the ways we can use such texts as the Talmud for poetic inspiration. Secondly, this session will show how cultural ancestry manifests through contemporary semiotic practice –

With Darshening, we will foreground the necessity for continued active interpretation, dwelling on how to be a good writer is to be a good reader and will encourage a continued dialogue with various texts in order to appreciate the infinite possibilities available with every letter, phrase, inscription.

**Thursday: Poetry as Prophecy**

Through this session, will focus on various means of prophetic divination through letters. Whether it be looking at Kabbalistic meditations or Gematriatic methodologies, ecstatic writing, automatic writing, or just the profound way texts can become a source of visionary inspiration and cause us to see the world in a new way, through a new lens.

**Friday: Defining G-d / Concrete Poetry / Uncreative Writing**

This session will look at ways various poets have come to express the Divine; say the unsayable, contain the uncontainable. Thus, through a process of veiling and unveiling, this session will show how a definition is not inscribed in deafening finality, closure but an infinite spiraling of possible expression.

We will also discuss the physicality and materiality of the page. We will explore different forms of expression and investigate ways in which the actual space and material makeup of the letters and other infusions such as collage, graphics, layered or mutated texts not only interrupt but as a means of ever-expansive literary expression.

Finally, we'll be focus on how Conceptual Writing is a practice not so much of creation but re-formation, formed not ex-nihilo (out of nothing), but yesh m'yesh (“something from something”); from that which always already existed.

For PM 1 & 2, poets are invited to attend any of the other courses offered. Please pay special attention to:

- Jenny Romaine's Theater Workshop
- the Poetry & Music class led by Dan Kahn, Marcelo Moguilevsky & Jake Marmer
- all the lectures, Yiddish language classes

All poets are encouraged to sign up and perform their poetry at the nightly KlezKabaret.

## Yiddish Music in Pictures

*Location:* Second floor, Retreat Centre

David Kaufman presents the latest in an occasional series of exhibitions of his ongoing photo documentation of the Yiddish music scene.

This show includes striking images taken since the last exhibition in 2009 of some of the stars of the 2010 Ashkenaz Music Festival in Toronto (including Yiddish Princess, The Other Europeans, and Lorin Sklamberg) as well as new formal and informal portraits of KlezKanada's faculty (including Frank London, Joel Rubin, the Serendipity Four, Steve Weintraub, Marilyn Lerner).

The exhibition will also feature David's photo of Klez Kanada's many student participants of all ages in workshops and in the annual backwards march. A visual treat!

For the past 14 years, Sruli Dresdner and Lisa Mayer have run KlezKanada's KlezKids program. Over the years this program has created a true KlezKanada family; many of the young participants refer to KlezKanada as the "best week of the year."

*A brief overview of the children's program:*

**AM 1:** We begin the day with Yiddish Yoga! Then the children gather for a project that includes Yiddish arts, language and literature. This project will be displayed Shabbes afternoon at the Retreat Centre. Note: Children who have reached a level of proficiency on their instruments of advanced beginner or higher are welcome to take the instrumental classes offered to the adults, and can join the KlezKids for AM2.

**AM 2:** All children come together for the children's music program. Instrumentalists are encouraged to bring their instruments even if they are very young or beginners. Musicians, singers and dancers are taught nigunim, melodies which they perform daily at the flagpole before lunch.

**PM 1:** After lunch, KlezKids gather by the flagpole. This year, in preparation for the Carnival, we have arranged for special Yiddish dance instruction – the children will be included in a special feature during this grand event! We have also planned a full schedule of cultural programs (including Yiddish crafts!) as well as one-on-one meetings, interviews and presentations with great KlezKanada artists from around the world.



**PM2:** Parents are invited to join the KlezKids at the most beautiful place in the world – the lake! Come kvelell with us as they play, relax and most importantly, bond with each other.

Sruli and Lisa make a great effort to integrate new arrivals — soon they will become part of this extraordinary international khevele that means so much to the KlezKids veterans. They have a lot to talk about and share.



Parents who wish their children to have more intensive instruction on their instruments are encouraged to send their children to the Beginner's Ensemble or any of the more advanced ensembles, as appropriate. Parents who wish their children to have a Yiddish theatre experience may also send their older children (age 8 and older) to the Yiddish Theatre Class. Older children may also want to attend the Yiddish Dance class. Parents who wish their children to have a more intensive Yiddish language experience should contact us and we will arrange private or small group instruction.

### Teenagers in Lvov

led by Zachary Mayer

Daily at 1:00 PM, Nossim Rec Hall

***Do you want to revolutionize the Klez Kommunity?***

***Do you want to be a part of the baddest thing since Josh Dolgin?***

In Teenagers in Lvov, you will finally get to combine and perform your two favorite genres of music: Hip-Hop, and Klezmer! All youthful musicians are welcome. Are you a klezzical violinist? No problem. A rapper? Arguably better! Someone who likes to eat? Too bad! We rehearse during lunch!



















**Early Morning Violin Warm-Up**

*Faculty:* Yaela Hertz

*Level:* All Levels

*Location:* Vocal Room

**Yiddish Nature Walk**

*Faculty:* Itzik Gottesman

*Level:* All Levels

*Location:* Flagpole

Each day before breakfast, Itzik Gottesman will lead a short nature walk in Yiddish, teaching the Yiddish names for the trees, plants and anything else we might run into. In past years some wonderful nature experts at KlezKanada have joined the walk, sharing their knowledge with the group.

**Accordion**

*Faculty:* Ed Kagansky

*Level:* Intermediate

*Location:* HSHQ

Moldovan accordionist Ed Kagansky has his own unique style and repertoire of traditional Eastern European klezmer accordion playing. He has played countless weddings, concerts and every conceivable gig. This is a wonderful opportunity to study with a real working professional klezmer accordionist and assimilate the sounds of the shtetl into your playing.

**Accordion Special**

*Faculty:* Patrick Farrell

*Level:* Advanced

*Location:* Chaverim Rec

This class is intended for accordion players with strong technique. Patrick will offer guidance in the stylistic and technical aspects of playing accordion in klezmer and other musical contexts. We'll learn good tunes from notated sources and by ear, and talk about ornamentation and phrasing, (re)harmonization and counter-lines, and various kinds of improvisation, modal and otherwise. And we'll spend time exploring, expounding and expanding on the multifaceted role of the accordion – as a solo and accompaniment instrument – in 21st century klezmer concert and dance music. Ability to read simple notated music is highly recommended. Participants should bring at least one (memorized) klezmer tune to share.

**Advanced Violin**

*Faculty:* Deborah Strauss

*Level:* Advanced

*Location:* Halutzim Rec

Expand your repertoire. Find your own voice. Learn to teach others. Reference recordings and some written transcriptions provided. Others to be created in/out of class. Please bring music paper and recording device.

**Advanced Woodwinds**

*Faculty:* Michael Winograd

*Level:* Advanced

*Location:* Kinneret Rec

This year in the advanced woodwind class we will work on personal style. While concentrating on musical components like ornamentation, phrasing, variation, nuance and chaos, we will focus on balancing such elements to create a unique sound and individual interpretation of this music. Come prepared and unprepared!

**Argentinian & Latin American Yiddish Repertoire**

*Faculty:* Jacinta

*Level:* All Levels

*Location:* RC Dining Room

G'vald, yidn, buena gente, (good people). Ikh zukh a tsimer a departamente, Ver es veys, entfert mir urgente, ikh muz zikh klaybn inmediateamente. In her KlezKanada debut, the great Argentinian – Parisian singer/guitarist/acress Jacinta, will focus on the repertoire of the legendary Khevel Katz – the Jewish Gardel. Songs about Jewish life in the regions of Argentina – Basavillbaso, Moysesvil – and more. Other tangos and milongas (often coming from Europe – Auschwitz tango, Mir lebn eybik, Es shlogt di sho – or America, from Abe Ellstein and Molly Picon) will be taught. A rare chance to experience the real Argentinian Yiddish song.

**Bass and Beyond**

*Faculty:* Jim Guttman

*Level:* Intermediate, Advanced

*Location:* Photo Room

The low end of the klezmer band is where the power comes from, to make people dance and listen. Klezmer Conservatory Band bassist Jim Guttman takes all low end players and works on groove, melodies, style, improvisation, chords... everything.

**Beginner's Orchestra**

*Faculty:* Paul Morrisett, Kinneret Sagee

*Level:* Beginners

*Location:* Daphna Rec

Paul Morrisett (of The Klezmatics) and Kinneret Sagee (Sisters of *Sheynville*) lead this year's edition of the KlezKanada Beginner's Orchestra. Together they will lead beginning instrumentalists in playing klezmer and enjoying the thrill of being part of an orchestra.

**High Brass**

*Faculty:* Susan Watts

*Level:* Intermediate, Advanced

*Location:* Bonim Rec

Learn the makings of a great klezmer trumpeter from style to playing in a band with no trombone. Learn new tunes, work on tunes you have and give your playing the klezmer panache of a lifetime.

**Intermediate Clarinets**

*Faculty:* Christian Dawid

*Level:* Intermediate

*Location:* Yarkon Rec

Focus will be on general and personal style, phrasing, timing and repertoire. Individual coachings possible.

**Intermediate Violin**

*Faculty:* Mitia Khramtsov and Abigale Reisman

*Level:* Intermediate

*Location:* Shalom Rec

East European Jewish violin style. Mitia Khramtsov (from the Russian bands DobraNotch and OPA) will bring in his special repertoire and style. Flexible and rhythmic melodic skills, sekund – chord playing, ornamentation and style — all will be covered. Learn by ear. All quiet instruments welcome. A rare chance to encounter these new KlezKanada instructors.

**Low Brass**

*Faculty:* Rachel Lemisch

*Level:* Intermediate, Advanced

*Location:* Beersheva Rec

This class is for all trombone, tuba, euphonium, baritone, bass trumpet, sousaphone, and serpent players at Klezkanada. We will learn several tunes

by ear and use them to work on the traditional roles for these instruments. We will also focus on how to bring a traditional sounding melodic style from the high whiny clarinets and violins down deep into our territory.

**Percussion-Klezmer Fusion Rhythmic Explosion**

*Faculty:* Richie Barshay (The Klezmatics) and Zheka Lizin (OPA!)

*Level:* Intermediate, Advanced

*Location:* Gym

Two of the hottest, most hard-hitting and hard-working drummers from either side of the great pond (New York City & St. Petersburg, Russia) come together to offer a special class for all percussionists. The basics of klezmer grooves will be taught and expanded on in this intensive percussion session, where Jewish rhythms collide and interact with Balkan, Latin, rock, Middle Eastern and a world of sounds.

**Piano Masterclasses – for pianists & composers**

*(Other musicians allowed in at Mr. Coleman's discretion)*

*Faculty:* Anthony Coleman

*Level:* Intermediate, Advanced

*Location:* Vocal Room

Renowned creative virtuoso pianist and composer Anthony Coleman's masterclasses will address questions of vocabulary and personal expression from a highly subjective perspective! Potential issues can include relationships between one's personal experience and a more global idea of what constitutes "material", and how these two can be combined, challenged, interrogated. How can klezmer and other Traditional Jewish Musics generate material for new and original works? No answers will be offered, but approaches will be engaged with at as deep a level as time and experience will allow.

**Plucked-String Intensive:****How to Make Your Guitar or Mandolin "Sing" in Yiddish**

*Faculty:* Jeff Warschauer

*Level:* Intermediate, Advanced

*Location:* Nossim Rec

A technique and repertoire class and a performing ensemble in one period! The guitar and mandolin are fantastic klezmer instruments! Part tsimbl, part accordion, part drum, a plucked string instrument can fulfill any and every role. We'll work on solo approaches, as well as using your instrument as a lead voice and as an accompanying instrument for both klezmer music and Yiddish song. Open to any and all plucked-string players of any level, plus singers and other instrumentalists with the ability and desire to play softly.

**The Meditative Voice**

*Faculty:* Shura Lipovsky with César Lerner

*Level:* All Levels

*Location:* Main Rec Hall

Reflecting on songs and on what the texts might have to tell us personally and in relation to our lives, we will explore our individual paths through singing. We will use Nigunim for meditative moments and work with Kabbalistic and Hasidic concepts.

**Woodwinds: Saxophone, flute, clarinet, Balkan winds (gaida and kaval) and more**

*Faculty:* Matt Darriau

*Level:* Intermediate, Advanced

*Location:* Museum

Multi-wind master Matt Darriau offers both one-on-one and class instruction in klezmer style and repertoire as well as Balkan, jazz, improvisation, technique, and anything/everything you ever need to know about playing woodwind or reed instruments.

**Advanced Yiddish**

*Faculty:* Abraham Lichtenbaum

*Level:* Advanced

*Location:* RC Lounge

In this class, conducted in Yiddish, Abraham Lichtenbaum – world renowned Yiddish instructor and head of the YIVO in Buenos Aires – will share his unique approach to the Yiddish language. A special KlezKanada first and worth coming for.

**Bagegenish mit yidisher poezye**

*Faculty:* Kolya Borodulin

*Level:* All levels

*Location:* RC Dining Hall

This year, to accompany the debut of the KlezKanada Poetry Initiative, Kolya Borodulin's annual *Bagegenish mit Yidish* will become a special *Bagegenish mit yidisher poezye*. Each day a different poet will be featured and there will be special concert presentations in this period.

*For the following, see descriptions page 9.*

**Benjy Fox-Rosen – Hayse trer Song Cycle** (Tuesday)

**OCCUPY YIDDISH! – Di anarkhistn** (Wednesday)

**Deborah Strauss –**

**The Kadya Project: Voices of the Yiddish Fidl** (Thursday)

**Abraham Sutzkever, a multi-media presentation** (Friday)

**Basic Klezmer Repertoire**

*Faculty:* Susan Watts

*Level:* Beginners, Intermediate

*Location:* Bonim Rec

Learn the tunes you need to know in the way you need to play them from the umpteenth generation klezmer master, Susan Watts Hoffman. There is no better way to expand your knowledge of klezmer tune repertoire and style. Open to all instrumentalists.

**Chazonos 101 – The Basics**

*Faculty:* Cantor Jacob Mendelson with Marilyn Lerner

*Level:* All Levels

*Location:* Nossim Rec

An introduction into the way a Chazz'n (Cantor) uses the prayer modes.

(freygish, minor, mogen oved, Ukrainian dorian, Hashem Moloch). Cantor Mendelson will choose excerpts from written compositions as examples to illustrate the importance of timing and coloration, which trumps – but doesn't necessarily preclude – ornamentation. It won't get too deeply into difficult coloratura... unless people want it to.

KlezKanada is proud to present the preeminent teacher of 'old-school' golden age cantorial music, Cantor Jackie Mendelson. His classes will focus on the stylistic elements of 'chazonos', the old world Eastern Europe cantorial music sung by the greats such as Yossele Rosenblatt, Alter Karniol, and others. This is a rare opportunity for singers and instrumentalists to deepen and broaden their style and ornament, and can greatly enrich their performance of everything from klezmer to Yiddish song and beyond.

### **Crash Course in Chords and Harmony for Klezmer (The Basics, for Singers & Instrumentalists)**

*Faculty:* Jason Rosenblatt

*Level:* All Levels

*Location:* Daphna Rec

What is the "four minor chord in the E freygish mode?" What to do if you're in a group with three melody instruments? It's time to cut to the chase and get down to business. In this class, you will learn the essentials of how klezmer theory works. Learn how to accompany and harmonize melodies, understand how chords work, find inner voices, counter-lines, etc., starting at a really basic level. A great class for singers who don't know how to communicate with the instrumentalists, classical musicians who only read written music, or don't know how to think about harmonies and chord notes, people who play by ear but don't know the theory of what they are doing.... for most of us.

### **Hearts and Soles**

*Faculty:* Steve Weintraub

*Level:* All Levels

*Location:* Main Rec Hall

A seriously fun exploration of the core repertoire of dances to klezmer music, with an emphasis on gaining confidence in improvisation. Steps, stylings, and figures of the freylekhs, bulgar, sher, sirba, and slow hora will be covered, as well as some ballroom dances. This is also great opportunity for musicians to discover the groove, bounce, and sway of the various klezmer genres.

### **Klezmer & Beyond: Improv Strategies**

*Faculty:* Marcelo Moguilevsky, Matt Darriau, Anthony Coleman, and Dan Blacksberg.

*Host:* Dan Blacksberg

*Levels:* Intermediate, Advanced

*Location:* Shalom Rec

Each day, a different contemporary master will teach the art of taking traditional klezmer music and using it as a basis for modern improvisation. Each teacher will share his/her strategies, techniques, practical approaches and aesthetic philosophies of taking the 19th-century into the 21st-century. This class will address issues in how to improvise, compose or arrange material in a modern manner on traditional klezmer or other traditional musics. Learn the method to the madness.

### **Theatre Ensemble I**

*Faculty:* Jenny Romaine, Daniel Roza Lang-Levitsky, with Itzik Gottesman

*Level:* All Levels

*Location:* New Counselors' Lounge

Carnival through a Yiddish lens with two members of the auf tslokhes spectacle committee who have, in collaboration with Adrienne Cooper and hundreds of others, brought out deeply rooted spectacular purim spielen in NYC for over a decade. Content for the carnivalesque events the Klezkanada class will produce will focus on the hemispheric relations between the Americas and Yiddish culture. "Canada? Argentina? US? oh my."

The class will focus on two short pieces, a hemispheric cabaret style floor show for the Thursday dance bash with drumming and dancing led by César Lerner, Richie Barshay and Steven Weintraub. The second class assignment will use the landscape. Skills for making Yiddish based carnivalesque work will be shared. Class sessions will include mind-bending research supported by Itzik Gottesman, and learning how to combine singing, speaking, working with instrumental and percussion ensembles as well as puppetry to make flamboyant and meaningful events for your communities. Topics may include Latin mash up dance – "Fania gubernia", "The death of Shmerke Kacherginsky!", and "Yiddish Murga". The class will have a preparatory meeting on Monday immediately after dinner.

### **World Fidl Traditions**

*Faculty:* Paul Morrissett, Mitia Khramtsov, Lisa Gutkin, and Keryn Kleiman

*Level:* Intermediate, Advanced

*Location:* Halutzim Rec

This round-robin class is a great opportunity to expand your musical and violinistic horizons. In four days, you can learn some basic tunes from different world



fiddling traditions and begin to understand their styles, ways of ornamentation, rhythms and more. The course will cover on subsequent days Russian, Swedish, Celtic and Moldovan violin traditions.

**Yiddish Art Song**

*Faculty:* Heather Klein

*Level:* All Levels

*Location:* Museum

Want to get a Yiddish and non-speaking Yiddish audience excited about rare songs? Learn some known and lesser-known Yiddish art songs, and learn how to add them into your Yiddish programming. Learn to find them, and create an accessible and impactful introduction. Through your own stories, find what songs fit you best. Highlight your individual personality convey this to any audience. Brainstorm how singers and audiences help Yiddish art song continue into the future. Auditors welcome.

*Requirements:* For singers, classically trained is a plus. Please bring a prepared song program that you already perform, or would like to perform. Non-singers are welcome to observe and learn more about this interesting niche and how to bring it to life in their own community.

**Yiddish Vocal Repertoire**

*Faculty:* Lorin Sklamberg

*Level:* All Levels

*Location:* Vocal Room

Join the Klezmatics' lead singer Lorin Sklamberg for an encore exploration of the treasure trove of Yiddish folksongs collected by the beloved singer-musicologist (and Montréal native) Ruth Rubin (1906-2000). Repertoire will be drawn from the recently-issued anthology Yiddish Folksongs from the Ruth Rubin Archive, as well as previously published and unpublished materials from her collection. Sessions will be illustrated by Ms. Rubin's original field recordings held at the Max and Frieda Weinstein Archives of YIVO Sound Recordings, where by day Lorin serves as Sound Archivist. Texts in transliteration and translation will be provided.

**Advanced Klezmer Repertoire**

*Faculty:* Michael Winograd

*Level:* Intermediate, Advanced

*Location:* Halutzim Rec

Exploring both familiar and more rare traditional klezmer music, this workshop will focus on ensemble strengthening. How does an ensemble actively support a soloist? How does an ensemble shine as a group? What musical/performance techniques help a group achieve a unique sound? We will approach such issues by working on variation, improvisation, rhythmic diversification, phrasing and more! This ensemble is for intermediate and advanced students, comfortable with learning by ear.

**Freylekhs – Descarga**

*Faculty:* Marilyn Lerner, Richie Barshay, Jim Guttmann and Frank London

*Level:* Advanced

*Location:* Gym

This ensemble is a celebration of the long history of Latin-Jewish musical fusions. You will learn how to negotiate the rhythms, melodies, style and fire of such soon-to-be-classic mash-ups of rhythms, melodies, tunes and traditions. We will learn to play the cha cha sher, merengue freylekhs, honga-samba, and Skasidic music (Hasidic ska). Freylekhs Descarga is the companion class to Steve Weintraub's dance class, Ritmo Hulye. The two classes will come together at the end of the week, with the musicians playing live for the dancers.

Open to pianists, bassists and guitarists, drummers/percussionists, horn and string players, and perhaps some singers – see the instructors.

**Giant Ears Band**

*Faculty:* Dan Blacksberg

*Level:* All Levels

*Location:* Chaverim Rec

Welcome to the return of the Giant Ears Band! Here at Giant Ears, we believe in two things, learning and arranging klezmer tunes by ear, and melting face with our awesome klezmer sound. Come prepared to delve deeply into the melodies, harmonies and rhythms of these tunes, which we will stretch, wrestle and warp to make our arrangements. All instruments are welcome to the group, though a moderate knowledge of harmony and a strong desire to bring is highly recommended.

**Guided Improvisation***Faculty:* Marcelo Moguevsky*Level:* All Levels. Everyone – singers & instrumentalists, students & faculty – is invited and encouraged to participate.*Location:* Shalom Rec

Mogui says: “My goal is to conduct an ensemble with every different instrument. My lessons are about improvisation and creativity, using — here at least — a klezmer repertoire as the raw material. I will teach about 60 different signs to improvise with. We work with all instruments and all voices”.

London says: “This technique of conducted improvisation, part of a great lineage including Charles Mingus’ Workshops, Butch Morris’ Conduction, Walter Thompson’s SoundPainting, and John Zorn’s Game Pieces, is a great way to expand our use of klezmer music, and can have a profound influence on all of our music making”.

**I Steal in the Night: Perpetrating Yiddish Song***Faculty:* Michael Alpert and Daniel Kahn*Level:* All Levels*Location:* Library

Michael Alpert and Daniel Kahn, of the infamous Nazaroff Gang, will lead you into the dark underworld of Yiddish song performance, appropriation, and “tradaptation”. Singers and songsmiths should be ready to get their hands dirty with old thieves’ songs, prison blues, street ballads and traditional “Crimes and Missed-D-minors.”

**Orienting Klezmer***Faculty:* Matt Darriau*Level:* Intermediate, Advanced*Location:* Nossim Rec

This ensemble will concentrate on repertoire shared by both klezmer and various traditions in the greater Balkans. Over the last few centuries, via Ottoman rule, shifting populations, geographic proximity and displacement, many Balkan melodies have been adapted by klezmer musicians and perhaps visa-versa. We will look at stylistic and structural differences and similarities and will do some work with asymmetric (Balkan) rhythms and general rhythmic skill development.

**Ritmo Hulye (rave rhythm)***Faculty:* Steve Weintraub*Level:* All levels*Location:* Main Rec Hall

Get Pan-Jewish American with your body, bubbie. For much of the last century,

Latin dance crazes have been part of the American social dance scene, even in Jewish circles. What was Dirty Dancing but the story of a nice Jewish girl learning to Mambo in the Catskills? Together, we’ll learn some of the most popular dances, like the merengue, cha cha, samba and salsa. Then, in the same way musicians put Latin beats to Jewish standards, we’re going to shake up our own TropiKlezmer dances: perhaps a cha cha sher? A merengue freylekhs? A hongongonga? This caliente class, this heyser hop, will get you ready for the big Carnival party. Ritmo Hulye is the companion class to the Freylekhs Descarga ensemble. The two classes will come together at the end of the week, with the musicians playing live for the dancers.

**Sruli’s Shabbes Nigunim***Faculty:* Sruli Dresdner*Level:* All Levels*Location:* Museum

From Sruli’s extensive repertoire of contemplative and lively Old World Hasidic melodies. This year, we will focus on deep and powerful nigunim that are perfect for enhancing your Shabbes table, shule experience or dance band repertoire. We will discuss in detail the secrets of turbocharging the nign experience. Although this is a Vocal workshop, it is recommended for instrumentalists as well. Class participants will perform and lead nigunim at the Friday night Tish and Havdole on Saturday evening.

**Theatre Ensemble I***Faculty:* Jenny Romaine, Daniel Roza Lang-Levitsky, with Itzik Gottesman*Level:* All Levels*Location:* New Counselors’ Lounge

(See AM 2, page 45)

**Traditional Klezmer Repertoire***Faculty:* Ilya Gindin and Keryn Kleiman*Level:* Beginners, Intermediate*Location:* Daphna Rec

Open to all who want to spend the period playing straight ahead klezmer. Mostly learning by ear, but using some written music, this ensemble focuses on the deep and varied repertoire of the 19th-century European klezmorin, with a focus on Slavic and Moldovan style and repertoire.

**Vocal Master Class**

*Faculty:* Shura Lipovsky with Josh Dolgin

*Level:* *Advanced*

*Location:* Vocal Room

Every Yiddish song has its own character, its own color and unique place in the vast sea of Yiddish song repertoire. Every singer brings his/her unique personal touch, color and character to the song.

This Masterclass looks for an authentic representation of both singer and song in Yiddish folksong, with an understanding of the Yiddish language and historical context of the repertoire. The song presented at the Masterclass should be known by heart with a clear understanding of the text.

**Yidish far klezmerim**

*Faculty:* Nikolai Borodulin

*Level:* Beginners, Intermediate

*Location:* Bonim Rec

An intensive class for beginners, covering such themes as greetings, family, the Jewish wedding, klezmer music, shtetl life, Jewish holidays and more, in an interactive and friendly atmosphere. Join us – you’ll be surprised at how much Yiddish you already know! Lest’s speak Yiddish so our parents won’t understand!

**Di Shereray – ‘Barbershop’ Yiddish Close Harmony**

*Faculty:* Josh Dolgin

*Level:* All Levels

*Location:* Dance Room

Experience the spine-tingling thrill of singing Yiddish music in rich, glorious 4-part harmony. Working from Golden-Age American klezmer era arrangements from Oscar Julius, Avraham Saltes and others, this workshop will look at niggunim and Yiddish folk songs arranged for mixed chorus.

**Drum Circle**

*Faculty:* César Lerner

*Level:* All Levels

*Location:* Gym

Which means; everybody in a circle, playing body percussion, percussion instruments (student are invited to bring their own), using their voices, words, etc. and then going into playing your own instruments, too. It’s essential, it’s a great way to have fun together, to train in improvising and responding quickly to impulses, everything is possible. In previous workshops, the music has included everything from the Beatles, klezmer, marches... whatever. Elements of Argentinian and Latin American music will collide with Canadian, Yiddish, in a grand murga or carnival. Drum Circle is a very useful tool, as a warm up in the morning, as a way of inspiring all your music making. The class will work seriously with silence to start and finish. Open to everyone.

**Essential Chazonos for Advanced Musicians**

*Faculty:* Cantor Jack Mendelson

*Level:* Intermediate, Advanced

*Location:* Vocal Room

A KlezKanada first! For more seasoned folk, singers and instrumentalists, even if you have never actually performed or studied cantorial music before. Channel your inner Chazz’n. Hear the connections with other deeply Ashkenazic musical forms. Focus on style and ornamentation – learn the “moves” you need to get that truly evocative, nuanced, old-world sound. Cantor Mendelson will compare the great cantors, say, Ganchoff’s recitatives to Rosenblatt’s, and show the Karniol influence on both.

KlezKanada is proud to present the preeminent teacher of ‘old-school’ golden age cantorial music, Cantor Jackie Mendelson. His classes will focus on the stylistic elements of ‘chazonos’, the old world Eastern Europe cantorial music sung by the greats such as Yossele Rosenblatt, Alter Karniol, and others. This

is a rare opportunity for singers and instrumentalists to deepen and broaden their style and ornament, and can greatly enrich their performance of everything from klezmer to Yiddish song and beyond.

### **I do, Podolia**

*Faculty:* Christian Dawid, Patrick Farrell, and Zach Mayer

*Level:* Intermediate, Advanced

*Location:* Chaverim Rec

Podolia, home of German Goldenshteyn, the Baal Shem Tov and Konsonans Retro, is well-known for its infinite melodic resources. Celebrating gorgeous new tunes from this East-European melting pot, KlezKanada's infamous Bessarabian-Podolian-Yiddish street band will risk a carnivalesque wedding dance and meet the grand brass band traditions of Mardi Gras for a very happy culture clash. Taught by ear. Open to all instruments you can walk with!

### **Like in a Different World – Leon Schwartz Fidl Kapelye**

*Faculty:* Michael Alpert and Deborah Strauss

*Level:* All bowed strings and tsimbls

*Location:* Daphna Rec

An ensemble dedicated to the playing, singing and mentshlekhkayt of Bukovinan fiddler Leon Schwartz, z"l (1901-1990). Leon's legacy is a bridge to nearly a century of Jewish music and life, including the important but under-documented fidl-kapelye tradition of the Bukovina region. Michael worked closely with Leon throughout the 1980s, and he and Deborah have delved deeply into Leon's interwoven violin and vocal repertoires. We will draw from Michael's extensive collection of audio and video documentation as we immerse ourselves in the deep and beautiful wellspring of fiddling, song and *Yiddishkayt* that Leon embodied. For all bowed strings and tsimbls.

### **Master Class/Private Coaching**

*Faculty:* Lorin Sklamberg

*Level:* Intermediate, Advanced

*Location:* Museum

Klezomatics lead singer and YIVO Sound Archivist Lorin Sklamberg is available for coaching singers (and accompanists) by appointment - everything from putting the finishing touches on polished performances to helping novice vocalists choose and interpret new material. For singers with or without accompanists. Please be specific as to what you would like to accomplish in your one-on-one session.

### **New Modern post-klezmer something**

*Faculty:* Anthony Coleman

*Level:* Intermediate, Advanced

*Location:* Bonim Rec

What is "new" anyway? Is it a question of instrumentation? Rhythm? An approach to gesture? Some sort of engagement with the disjunct? In best pseudo – Talmudic fashion, Anthony Coleman will answer no questions, but will lead an ensemble into the uncharted waters where cultural flotsam and jetsam and the dreaded "personal taste" will confront the specificities of individual histories and the generalities of style. Klezmer? Why not? Bring your concepts...

### **Pete's American Dance Band**

*Faculty:* Pete Sokolow

*Level:* Intermediate

*Location:* Main Rec Hall (Tuesday to Thursday)

The inimitable Dr. Klezmer Fats, our esteemed Pete Sokolow, shares his vast repertoire and repartee in this reading band dedicated to the great American Yiddish music tradition. Play the music of the greats – Tarras, Ellstein, Brandwein, Beckerman & more.

### **Performance Practice**

*Faculty:* Lisa Gutkin

*Levels:* Intermediate, Advanced

*Location:* Main Rec Hall (Friday Only)

A successful concert depends on more than simply technical virtuosity. In this special Master Class, Klezomatics' violinist Lisa Gutkin will give a workshop on techniques to improve your performances. Lisa will draw from her vast experience performing in every imaginable context as well as from theater exercises, Alexander technique, Chinese QiGong, and more. Be prepared to perform a piece, as a soloist or a group.

### **Poetry & Music**

*Faculty:* Dan Kahn, Marcelo Moguilevsky, and Jake Marmer

*Level:* All Levels

*Location:* Nossim Rec

In cooperation with the music faculty and KlezKanada's new poetry retreat, this class will explore the many ways that words and music intersect. Led by master creative musicians Kahn & Moguilevsky, and poet Jake Marmer (who has just completed a CD of poetry and improvised music with Frank London and others), participants will discover and practice different strategies and techniques, models and methods of putting words and sounds together.

Song, rap, beat poetry, performance art, slam, piyyutim – all manners of setting poetry to music; accompanying poetry in performance either as songs of any genre, or reading with music with composed or improvised music in different rhythms and styles will be addressed. All are welcome: poets, instrumentalists, composers, and singers.

**Jewish Textile Arts**

*Faculty:* Emily Socolov and Tine Kindermann

*Level:* All Levels

*Location:* RC Art Room

Join Tine Kindermann and Emily Socolov this summer in an Open Studio in Textile Arts. From techniques of reverse appliqué, loom and off-loom weaving, sewing, felting and knotting, students can embellish t-shirts, create a personal tallis\*, craft a challah cover or just enjoy the colors and textures of fiber. Tejidos or weavings, form an important part of Latino – as well as global handicrafts. An introductory slide lecture will survey different artistic traditions. Participants will then be set free to create and the studio will be staffed throughout the day. Please bring t-shirts and any other fiber materials to repurpose.

*\*Note: Participants who plan on creating a tallis should contact the instructors to pre-order tzitzes and discuss design options at [tkindermann@earthlink.net](mailto:tkindermann@earthlink.net).*

**Traditional Klezmer Ensemble**

*Faculty:* Rachel Lemisch

*Level:* Beginners, Intermediate

*Location:* Shalom Rec

Rock the “Golden Oldies” and discover some lesser known pieces of the klezmer repertoire. Lots o’reading through tunes, tips for arranging and interpreting lead sheets. This class is not for beginning instrumentalists but for those new to klezmer music.

**When Yiddish Was Young:**

**Music and poetry of the Jews in Renaissance Europe**

*Faculty:* Avery Gosfield

*Levels:* Intermediate, Advanced

*Location:* Library

“What was Yiddish like before the “fantastic voyage” that would bring it across Eastern Europe and back again? What kind of music did Jews enjoy singing, playing or dancing to before 1650? So many of the songs that have come down to us - in Hebrew, Yiddish, Giudeo-Italiano, even Catalan and Provençal - are living proof of the fertile cultural exchange experienced by European Jews and

the surrounding population, fruit of an era where, in many small South German towns, Church and Synagogue were often only separated by a tavern; while in Italy, everyone, Jew or Gentile alike, spent much of the day in piazza. At the same time, we find many songs that treat uniquely Jewish subjects - prayers, music for celebrating weddings or circumcisions, Purim, Pesach and Chanukah, epic poems, love songs, commentaries on current events...

This course offers a hands-on approach to this vast, varied and exciting repertoire, drawn from 16th-17th Century sources as well as from traditional liturgy, songs and dances: with its pithy humor, biting satire and contemplative moments, it is just as lively, earthy and touching as the Yiddish of yesterday and today.

For intermediate-advanced singers and instrumentalists (guitar, violins and flutes especially welcome), auditors welcome.

**Kabbolas-Shabbos Band: How to Give Your Friday Night Services a Real Yidishn Tam (a Heymish Yiddish Flavor)**

*Faculty:* Jeff Warschauer, Becky Wexler and Sam Young

*Level:* All levels

*Location:* Main Rec Hall

For singers and instrumentalists. A very exciting project, now in its fourth year. We'll meet all week, as an ensemble, to learn special vocal and instrumental nigunim and synagogue melodies for welcoming the Sabbath Bride. On Friday evening we will fill the Egalitarian service with our singing and playing. As sun-down approaches, we will put our instruments away, but the singing will go on. A wonderful musical experience for all, and open to everyone. No previous, current or future religious affiliation necessary or expected.

**KlezKanada Community Chorus**

*Faculty:* Jacinta

*Level:* All levels

*Location:* RC Dining Room

Come one, come all! Yiddish gezang far yeder eyner! Join together to sing songs arranged by the legendary Argentinian/Parisian Yiddish tango singer, Jacinta, that she has shared with her Paris Yiddish chorus. Raise your voice in Yiddish, just for the pleasure of singing.

**Tea Dances (Tey-tants)**

*Faculty:* Steve Weintraub

*Level:* All levels

*Location:* RC Lounge (and deck)

A fun and informal way to get in some more dancing in the afternoon, and review the dances learned during the week. A fine way to practice for the Carnival! Also an opportunity for advanced musicians to gain more experience playing for dance.

**Sex in Yiddish**

*Faculty:* Michael Wex

*Day:* **Tuesday**

*Location:* RC Synagogue

Wex on sex in an introduction to the slang terms for acts and activities that your bubbe said didn't exist.

**Yiddish Singers from Mexico City**

*Faculty:* Itzik Gottesman

*Day:* **Tuesday**

*Location:* RC Multipurpose Room

Based on folklore fieldwork conducted with the Mexico City Jewish community in 1987, Itzik Gottesman looks at how Yiddish song intertwined with the immigrant Jewish community there from the 1920s to the 1960s.

**Prophecy and Madness: Divine inspiration or hallucination?**

*Faculty:* Shoshana Olidort

*Day:* **Wednesday**

*Location:* RC Multipurpose Room

We'll look at sacred and secular literature, and focus in particular on Hasidic texts that explore the prophecy/madness continuum.

**The Golden Age of Hazzanut**

*Faculty:* Cantor Jacob Mendelson

*Day:* **Wednesday**

*Location:* RC Synagogue

From a descendent of cantors including Montreal's Nechemya (Chemmy) Mendelson, Cantor of Congregation Shaar Hashamayim for 35 years, Cantor Mendelson will reflect on his memories from a life as a hazzan and the heyday of cantorial music.

**Director's Studio: The Making of Jewish Documentary Films**

*Faculty:* Erik Anjou, Garry Beitel, David Kaufman

*Moderator:* Evelyn Tauben

*Day:* **Thursday**

*Location:* RC Multipurpose Room

Three filmmakers who have explored subjects ranging from deli to klezmer from Montreal to Lodz discuss their process from conception to marketing. They will show clips and engage in discussion about the making of Jewish documentary films today.

**Gilgulim fun Verter: Transmigrations of Words***Faculty:* Michael Wex*Day:* **Thursday***Location:* RC Synagogue

A look at what Yiddish does to words from its major component-languages – shmooze, for example – will provide an insight into the thought-processes at work in the language. Laughter likely, if not guaranteed.

**A Remarkable Jewish Feminist, Henrietta Szold: On the Centenary of Hadassah***Faculty:* Eugene Orenstein*Day:* **Friday***Location:* RC Synagogue

In keeping with one of our themes for the week, celebrating great Jewish women's voices, Professor Eugene Orenstein will speak about a transformative, early Jewish feminist, Henrietta Szold (1860 - 1945). She founded what is today the largest Jewish organization in the United States, Hadassah, celebrating its centenary this year.

**Traces of the Past in Pictures, Words & Bricks***Faculty:* Sara Ferdman Tauben and David Kaufman*Day:* **Friday***Location:* RC Multipurpose Room

Sara's new book, *Traces of the Past*, uncovers the architectural traces of a culture through Montreal's early synagogues and features a full-colour portfolio by architectural photographer, David Kaufman. Sara will share details from her decade-long investigation through archives, interviews and pavement pounding that informed her book, including previously unknown documents in Yiddish that led to significant breakthroughs in understanding the aspirations of Montreal's Jewish community before 1945. A native Montrealer, David will speak about his own his work in uncovering forgotten spaces in Montreal, Toronto, and Warsaw.

**Excavating Beneath the Official Story:****Why do Latin American novelists today worry about the Spanish expulsion, inquisition, and convivencia of 500 years ago?***Faculty:* Yael Halevi-Wise*Day:* **Tuesday***Location:* RC Synagogue

This talk surveys Historical Novels by contemporary Latin American novelists who insist that it is impossible to understand modern Latin American politics without knowing the truth about Spain's attitudes towards Jews and dissidents in colonial times. Latin American writers from many different backgrounds – Ashkenazi and Sephardi; Jewish and Gentile – have been retelling the history of Spain, Portugal, and their American colonies to reveal how yesteryear's treatment of minorities and dissidents reverberates still on Latin American official attitudes today. Their mission is to raise public consciousness about the plight of minorities and dissidents throughout Latin America's history.

**Recording Arkady Gendler***Faculty:* Christian Dawid*Day:* **Wednesday***Location:* RC Multipurpose Room

90-year-old singer Arkady Gendler from Zaporozhye, Ukraine has written original Yiddish songs of exceptional musical and poetic quality. Until last fall, many of his these songs had never been recorded and some had not yet been performed publicly. Christian Dawid talks about the process of collecting, documenting, arranging and eventually recording this work with Gendler, and plays excerpts from the newly released CD.

**The Land of the Jewish Gauchos: A Brief History of Argentinean Jewry***Faculty:* Eugene Orenstein*Day:* **Thursday***Location:* RC Lounge

Prof. Eugene Orenstein animates our theme of delving into Jewish life in Latin American through a lively presentation looking at the history of Jewish life in Argentina.

**“Young Militant Children for Jewish Dignity”:  
The 1913 Strike at Montreal’s Aberdeen School**

*Faculty:* Mary Anne Poutanen and Roderick MacLeod

*Day:* **Thursday**

*Location:* RC Multipurpose Room

In February 1913, when a grade 6 teacher at the Aberdeen School made disparaging remarks about her Jewish pupils, a small group of 12-year old boys responded by calling a general strike. Several hundred Jewish children congregated in the park across the street where they appointed strike leaders, established a negotiating committee, and resolved not to return to class until the teacher apologized. Some of the little strikers marched to the offices of the Yiddish-language newspaper *The Keneder Adler* to demand that action be taken; others picketed the school. The strike continued through the weekend while prominent Jewish community leaders and school commissioners negotiated an end to the conflict. This talk will look at the experiences of the children in light of the circumstances for working-class Jews in Montreal at the time, considering the young strikers’ class-consciousness and experiences of anti-Semitism in an Anglo-Protestant context.

**Samuel Berkson’s BAR MITZVAH**

*Day:* **Thursday**

*Location:* Gazebo

We welcome you to join us at the Gazebo by the lake (in the event of rain, at the synagogue) to celebrate Samuel becoming Bar Mitzvah! Klez regular Cantor Heather Batchelor of Congregation Dorshei Emet in Montreal will be officiating. Come and play, pray, sing, string, or kvel with us. Join the musical procession to the dining hall for lunch!

**Returning to Poland**

*Faculty:* David Kaufman, Norman Ravvin and Evelyn Tauben

*Day:* **Friday**

*Location:* RC Multipurpose Room

For many Jews of Polish heritage, the place continues to contain endless fascination and deep emotional resonance. This session explores the work of three Canadians who have recently travelled to Poland for various creative endeavours. David Kaufman will share photographs from his numerous trips to document cemeteries, synagogues and other buildings, award-winning fiction writer Norman Ravvin is working on a new novel partly set in Poland, and Evelyn Tauben spent this past July in several immersive projects in Poland including painting panels for the replication of a 17th century wooden synagogue.

**Sara Rosenfeld Memorial Lecture**

**“Fun yener zayt lid,” Rokhl Korn tsu ir 30stn yortsayt (In Yiddish)**

*Faculty:* Eugene Orenstein

*Day:* **Saturday** at 10:00 a.m.

*Location:* RC Dining Room

This presentation in Yiddish – “From the other side of the poem” – is given in honour of the 30th anniversary of the death of the Rokhl Korn. Montreal was home to one of the most refined modern Yiddish poets from 1948 to her death in 1982, a period of prolific creativity in her life.

**Shabbat in Jewish Literature**

*Faculty:* Yael Halevi-Wise

*Day:* **Saturday** at 10:30 a.m.

*Location:* RC Lounge

Together we will read and discuss poetry and short fiction from both Hebrew writers and other Jewish authors set in and around the holy day of Shabbat.



**Adventures in Yiddish Food**

*Faculty:* Michael Wex

*Days:* **Tuesday to Friday**

*Location:* RC Synagogue

You can bake it; you can boil it; you can fry it or you can stuff it – you’ve still got to eat it, if only for the sake of the all the starving children who would be happy with a nice plate of lung-and-liver to go with their prune compote. We’ll look at the history and development of some of the better-known staples of Yiddish-speakers’ cuisine, and examine the place occupied by these and other foods in the language itself.

**Lecture: Yanki – Klezmer**

*Faculty:* Pete Sokolow

*Days:* **Tuesday to Thursday**

*Location:* RC Dining Room

The first two lectures will honor American clarinet greats, Max and Chizik Epstein, Sam and Ray Musiker, Danny Rubinstein, Paul Pincus, Howie Leess, Rudy Tepel, Marty Levitt, and including the early recordings of hasidic music by these people. The third lecture will look back at the Latin craze in the Catskill Mountains culture from the mid 30’s to the early 1960’s. Every big hotel had two or three bands – one a “rhumba band”, later the Latin Band. The Cha-Cha was the Jewish National Dance. Relive the Mambo Night at the Raleigh of South Fallsburg.

**The Story of Montreal Yiddish Poet Yud Yud Segal**

*Faculty:* Pierre Anctil

*Day:* **Tuesday**

*Location:* RC Multipurpose Room

Jacob-Isaac Segal is one of Montreal’s foremost Yiddish poets and the first one in the city to attain international acclaim. Immigrating to Montreal in 1910 at the age of 13, Segal was raised in the Ukrainian shtetl of Koretz where he received a traditional education and read Russian authors in a secular talmud-torah. He began writing in the local Montreal Yiddish daily in 1916 and by 1926 he had already published four books of modernist poetry, one of them in New York. The session will be based on a forthcoming literary biography of Segal. It will explore the major themes of his poetry and the main aspects of his artistic life in Montreal, using archival photographs and excerpts from his works.

**Di Poetn un Lider fun Montreal**

*Faculty:* Pierre Anctil and Chantal Ringuet

*Day:* **Wednesday**

*Location:* RC Multipurpose Room

Leading Canadian scholars who have written extensively about the Yiddish literary scene in Montreal will read selections of poetry in Yiddish and share their own translations in both English and French as well as reflections on this unique and fascinating body of writing.

**Searching for Rabbi Glazer: A Walk Through Montreal of Yesterday**

*Faculty:* Zev Moses, Mary Ann Poutanen, Sara Ferdman Tauben

*Day:* **Thursday**

*Location:* RC Multipurpose Room

Three detectives of the past will guide us on a virtual tour through the streets of the Jewish neighbourhoods of Montreal in the early part of the 20th century. Follow Zev Moses in search of Jewish businesses and institutions, Sara Tauben in tracking down the early synagogues, and Mary Anne Poutanen in mapping the activities of the intriguing Rabbi Glazer – a brash, complicated, and determined crusader of social justice. All these points on a map provide a glimpse into the challenges and aspirations of an immigrant community in its formative years.

**Yiddish Surinam: The Yiddishland that Got Away**

*Faculty:* Itzik Gottesman

*Day:* **Friday**

*Location:* RC Dining Room

The territorialist Freeland League had already negotiated a Yiddish territory with the government in Surinam in the late 1940’s, but once Israel was established Zionists torpedoed the project and it never came to fruition.

**FILM – A. M. Klein: The Poet As Landscape (1980)**

*Faculty:* David Kaufman

*Day:* **Friday**

*Location:* RC Multipurpose room

This film (60 minutes), first broadcast on the CBC in 1980, and now a staple of university literature courses, explores the life of the renowned Canadian poet, Abraham Moses Klein (1909-1972) against the visual backdrop of his beloved city, Montreal. Klein’s poetry is suffused by Jewish history and infused with love of his native city, a dichotomy and tension that play out in the film and in his ultimately tragic life. Introduced by Director David Kaufman who will answer questions after the screening along with Norman Ravvin, co-editor of the book, *Failure’s Opposite: Listening to A.M. Klein* (2011).

### **Ashkenazi Poets Remembering Sepharad to Celebrate and Cry for Argentina**

*Faculty:* Yael Halevi-Wise

*Day:* **Tuesday**

*Location:* RC Synagogue

Ashkenazi poets in Argentina have persistently made use of Ladino and Sephardic motifs to negotiate their new Argentinean identity, notably during the waves of Eastern European immigration at the beginning of the 20th Century and during the military junta at the end of that century. Yael illustrates this kind of sephardism with two main examples: Carlos Grünberg's poetry of hope for Eastern European Jewish immigrants during the 1910s, and Juan Gelman's poetry of disillusionment during the 1980s, when in response to the politically motivated "disappearance" of his children, Gelman switched from writing poetry in modern Spanish to composing new cycles of poetry in Ladino. (Translations and originals of their poetry will be provided.)

### **Discovering Yiddish Montreal**

*Faculty:* Chantal Ringuet

*Day:* **Tuesday**

*Location:* RC Dining Hall

At the beginning of the 20th century Montreal is, with New York, one of the two major Yiddish speaking cities in North America as thousands of Ashkenazi Jews were crossing the Atlantic buoyed by hopes of a better world, bringing with them a very lively Yiddish culture which found a unique locus of expression in Montreal. Today, this world has disappeared but it has also become transformed; leaving a heritage that is little remembered. Who knows today that the Monument National was at one time an important venue of Yiddish culture? That Yiddish was a language spoken in the family of many Anglo-Montrealers like Mordecai Richler or Irving Layton? That verses written by Pamphile LeMay were at one time translated in Yiddish? That many European artistic movements found an echo in the Montreal Yiddish-speaking milieu of the twenties? Discover Yiddish Montreal in all its wealth and complexity, as it was in the 1900s, as it is today, where emotional traces of its former glory can be found.

### **FILM – Song of the Lodz Ghetto (2010)**

*Faculty:* David Kaufman with Michael Alpert

*Day:* **Tuesday** (PM2 into PM3)

*Location:* RC Multipurpose Room

Song of the Lodz Ghetto (120 minutes), the recent feature-length documentary by David Kaufman, is a comprehensive historical account of Poland's "first and last" Jewish ghetto, which existed from early 1940 until August 1944.

With an emphasis on music, the film is built around a concert of ghetto songs performed by the renowned Jewish music group, Brave Old World. The film focuses on the lives of two historical figures: the Ghetto's beloved and popular street-singer, Yankele Herszkowicz, and the despotic, Nazi-appointed Jewish leader of the ghetto, Chaim Rumkowski.

Director David Kaufman will introduce the film and answer questions afterwards together with Michael Alpert.

### **Going Back to the Main: A conversation about Yiddish Montreal**

*Faculty:* Pierre Anctil, Chantal Ringuet, Sara Ferdman Tauben and Zev Moses

*Day:* **Wednesday**

*Location:* RC Dining Hall

2011-12 has been a landmark year in the publication of new research looking at a particular and significant moment in the history of Montreal's Jewish community. The authors of these new books will join in conversation with the Director of the Interactive Museum of Jewish Montreal, Zev Moses, exploring the question of what makes Montreal's community so unique? You don't have to be a Montrealer to participate in considering the dynamic mix of Yiddish, French, English, religion, architecture, culture and commerce that make-up Yiddish Montreal in the 19th and early 20th century.

### **Yiddische literatur in dorem amerike (Yiddish Literature in South America, in Yiddish)**

*Faculty:* Abraham Lichtenbaum

*Day:* **Wednesday**

*Location:* RC Synagogue

Abraham Lichtenbaum is known as one of the world's leading Yiddish authorities, as well as being a dynamic lecturer and world traveling raconteur. The Director of the IWO Foundation in Buenos Aires, his series of lectures will illuminate aspects of Latin American Jewish life as well as tie together such diverse subjects as pop culture, folklore, daily life, history, and critique. In this talk, he will explore literature written in Argentina, Brazil, Uruguay and Chile and look at the impact of immigration on the writing in South America. Themes to be considered include the city, the field, the home, night, carnival, and new themes in Yiddish literature.

### **FILM – The Klezmatics: On Holy Ground (2010)**

*Faculty:* Erik Greenberg Anjou

*Day:* **Thursday**

*Location:* RC Multipurpose Room

The Klezmatics' holy ground (106 minutes) is where a Quaker bassist and Reform

Jewish trumpeter, Yiddish language, Hasidic dance, gospel music and Woody Guthrie meet. The feature-length documentary is the crown of a four-year journey alongside the band members, their music and their creative process. Time Out, New York magazine announced, “The Klezmatics aren’t just the best band in the klezmer vanguard; on a good night, they rank among the greatest bands on the planet.” From New York’s Lower East Side to Krakow, Poland, this film shows why. The documentary of the Grammy-winning band has screened in over 70 cities in the US and abroad. Director Erik Anjou will answer questions after the screening along with members of the Klezmatics.

**Jews in Brazil**

*Faculty:* Nicole Borger

*Day:* **Thursday**

*Location:* RC Lounge

Brazil was discovered by the Portuguese navigator Pedro Alvares Cabral on April 22, 1500. The first Jews arrived with him: Mestre João, physician and astronomer of the Portuguese Crown and Gaspar da Gama, interpreter and commanding officer of the ship that carried provisions for the expedition. Five hundred years later, this massive continental country, with a total population of around 250 million people has a Jewish population of roughly 120,000 people. Facts and stories of the Brazilian Jewish Community and its cultural life throughout five centuries will be told by the Brazilian singer/songwriter Nicole Borger, Executive Director of the Jewish Music Institute of Brazil ([www.imjbrasil.com.br](http://www.imjbrasil.com.br)), Cultural Director of the Assoc. Bras. “A Hebraica” de São Paulo, the largest Jewish Club in South America, and producer of Kleztival – Klezmer Music Festival.

**Myths of Montreal: Irving and Leonard, Jewish Writers and their Mainstream Audience**

*Faculty:* Norman Ravvin

*Day:* **Thursday**

*Location:* RC Dining Hall

Both Montreal poets Leonard Cohen and Irving Layton found broad, varied audiences in the 1960s and ’70s. However, it is yet to be examined with care how they were received as groundbreaking Jewish writers amidst a largely Toronto-based, Anglo-Protestant literary tradition. This talk, making substantial use of the poets’ work, will address Jewishness as a motivating element in their writing, and as a complicating factor in their reception in this country.

**Golem un superman – The Golem, Superman and More: A Look at Yiddish Folklore (In Yiddish)**

*Faculty:* Abraham Lichtenbaum

*Day:* **Thursday**

*Location:* RC Synagogue

In this Yiddish talk, Abraham Lichtenbaum looks at the rich reservoir of Jewish folklore: kabbalah, stories from the Middle Ages and even erotic tales. Other topics will include the Golem in Montreal, and Superman and his time.

**FILM – A Cantor’s Tale (2006)**

*Faculty:* Erik Greenberg Anjou

*Day:* **Friday**

*Location:* RC Multipurpose Room

Cantor Jacob Mendelson, a distinguished instructor at KlezKanada this year, is affectionately called by everyone: “Jackie.” In this film (90 minutes), he explores the American roots of “khazzanut” (Jewish liturgical music) while taking us on a musical voyage that spans the Atlantic, originating in his birthplace of Boro Park, Brooklyn and reaching all the way to Jerusalem. There’s music in the air, everywhere. The experience of hearing the world’s most renowned cantors in the synagogue was part of a lifestyle that provided American Jewry with a rich cultural heirloom. This documentary provides a nostalgic journey through family, neighborhood, and tradition. It also treats us to appearances by renowned cantors and aficionados Joseph Malovany, Ben-Zion Miller, Alberto Mizrahi, Matthew Lazar, Neil Shicoff, Jackie Mason and Alan Dershowitz. A Cantor’s Tale is very much like “Levy’s Real Jewish Rye”, you don’t have to be Jewish to love it! Director Erik Anjou will answer questions after the screening.

**Mayn bobes ta’am: Yiddishe maakholim – A Look at Yiddish Food (in Yiddish)**

*Faculty:* Abraham Lichtenbaum

*Day:* **Friday**

*Location:* RC Synagogue

In this presentation in Yiddish, Abraham Lichtenbaum will give us a taste of what Jews ate from east to west, from rich to poor, from day-to-day to holidays, from cholent to koylech to gefilte fish. He will also look at some new Jewish foods.

**Mordecai Richler and his Peers:  
The Canonization of Canadian Jewish Literature**

*Faculty:* Norman Ravvin

*Day:* **Friday**

*Location:* RC Dining Hall

This talk will take an idiosyncratic look at what we've come to know as "Canadian Jewish literature," exploring the dynamics of canon building: the way certain books, like Richler's novels, attain dominant status, while competing novels of equal importance fade from sight. It will examine the particular presentation of Jewish identity found in key novels and poetry, to account for how timing, audience, the non-Jewish market and shifting popular tastes make or break a book's reputation. A writer's views on the Old World, Yiddish, the Holocaust, immigrant identity and assimilation contribute to these outcomes. We will also consider how a tradition is shaped by publishers, critics, reviewers, professors and, of course, the shifting taste of readers.

**FILM – Song of the Lodz Ghetto (2010)**

*Faculty:* David Kaufman with Michael Alpert

*Day:* **Tuesday** (PM2 into PM3)

*Location:* RC Multipurpose Room

(See PM2, page 64)

**FILM – Eatela: A Life in Klezmer (2011)**

*Directed by:* Barry Dornfeld and Debora Kodish

*Day:* **Wednesday**

*Location:* RC Multipurpose Room

A new documentary (30 minutes) about KlezKanada's own Elaine Hoffman Watts (known in Yiddish as "Eatela") and Susan Watts, third and fourth generation klezmerim. The film shows how Elaine as a feisty and determined musician has broken barriers as a musician, a working mother, and in her persistent devotion to her family's klezmer music. Drawing on performance footage, family movies and photographs, and interviews, Eatela shows how the klezmer tradition has been sustained over four generations in a single family with a good dose of humor and joy. Features performances by Elaine, Susan as well as Josh Dolgin, Jay Krush, Rachel Lemisch, Hankus Netsky, Henry Sapoznik, and Carmen Staaf. Elaine and Susan will be on hand to answer questions after the screening.

**SILENT MOVIE/LIVE MUSIC – Midnight Movie Madness**

**Buster Keaton's *Sherlock Jr.*** (45 minutes)

with live musical score composed and performed by Fern Lindzon

*Day:* **Wednesday Midnight**

*Location:* RC Multipurpose Room

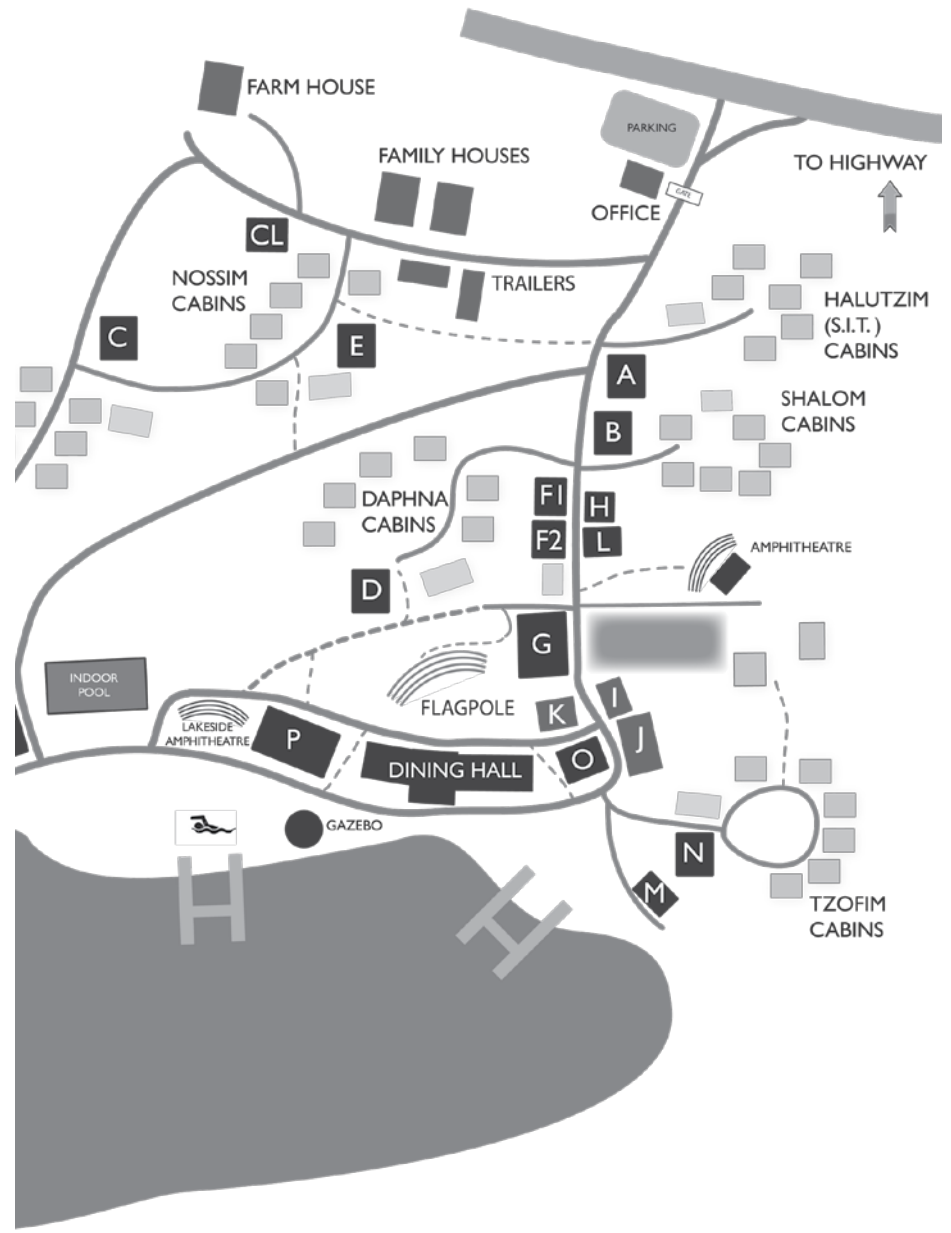
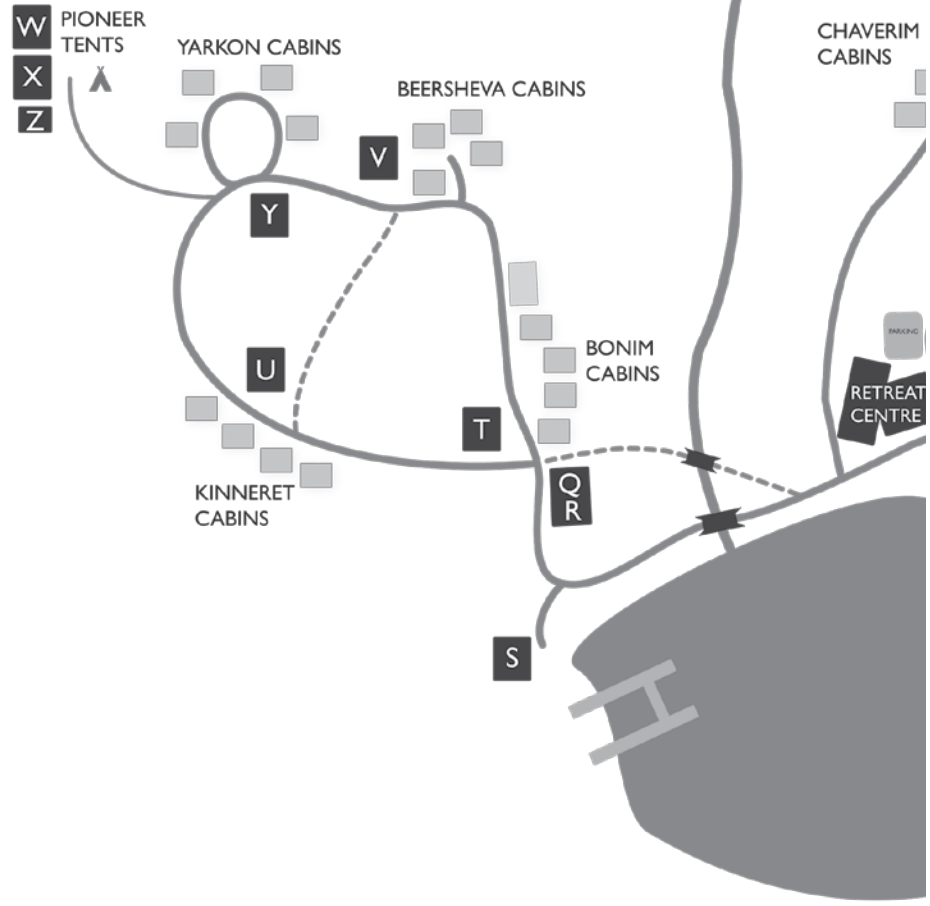
Comedy great Buster Keaton showcases his astonishingly acrobatic slapstick in this hilarious masterpiece about a cinema projectionist and would-be detective who falls asleep on the job and dreams himself into the mystery film playing on the screen. Experience Keaton's classic with a special live performance of a new musical score by noted pianist Fern Lindzon. Originally commissioned by TIFF for performance at the Bell Lightbox in 2010, Lindzon's creative score interprets Keaton's tour de force performance with klezmer modes, themes and grooves.



# CAMP MAP

## KLEZKANADA LOCATIONS

IN THE RETREAT CENTRE ...		
RC Dining Room	E Nossim Rec Hall	Q Dance Room
RC Synagogue	F1 Media Room	R Photo Room
RC Multi-Purpose Room	F2 HSHQ	S Sr Side House
Conference Room 1	G Gym	T Bonim Rec Hall
Conference Room 2	H Museum	U Kinneret Rec Hall
Conference Room 3	I Doctor's House	V Beersheva Rec Hall
Arts Room	J Residence/Nurse	W Pioneer Dining Hall
	K Chef's House	X Pioneer Rec Hall
	L Library	Y Yarkon Rec Hall
	M Music Room	Z Pioneer Shack
A S.I.T. Rec Hall	N Tsofim Rec Hall	NC New Counselor's Lounge
B Shalom Rec Hall	O Vocal Room	
C Chaverim Rec Hall	P Main Rec Hall	
D Daphna Rec Hall		



The KlezKanada Laurentian Retreat extends its profound thanks to all of our Patrons of the Arts, our Benefactors and Donors whose encouragement and financial support assure that KlezKanada's goals and objectives are realized.

We wish to thank all of our contributors for their support

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## CREDITS

### Cover

Painting by David Akselrod, Copyright © 2011

David writes: 'The Gathering' is a painting inspired by my experience and memories from KlezKanada. As an artist I paint works dealing with themes that relate to my life and my passion for music. I was fascinated by how Jewish culture and spirit was celebrated through the joyfulness of music and I wanted the painting to capture that feeling.

### Photo Credits

Bob Blacksberg, Josh Dolgin, Leo Hubermann, David Kaufman, Leah Netsky, Avia Moore, some photographers unknown.

### Extraordinary Effort:

KlezKanada thanks Sandy Goldman and Bob Blacksberg for their incredible, beyond the call of duty efforts that made this year's Laurentian Retreat a reality.

**Brochure design and production**

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08.26.12 - 08.30.12  
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Daniel Kahn